

MUSIC
IN
CATHOLIC
WORSHIP

BISHOPS' COMMITTEE ON THE LITURGY



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1972
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1972 statement/Bishops' Committee on Liturgy

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INTRODUCTION

In November 1967, the Bishops' Committee on the Liturgy published a statement on music entitled "The Place of Music in Eucharistic Celebrations." This statement was drawn up after study by the then Music Advisory Board and submitted to the Bishops' Committee on the Liturgy. The Bishops' Committee approved the statement, adopted it as its own, and recommended it for consideration by all. The following statement on music in liturgical celebrations is a further development of that statement and was drawn up after study by the committee on music of the National Federation of Diocesan Liturgical Commissions. Their work was reviewed by the Bishops' Committee on the Liturgy and their advisors. The finished copy is presented to all by the Bishops' Committee on the Liturgy as background and guidelines for the proper role of music within the liturgy.

In the course of this century music and its role in the liturgy have been the subject of many documents. On November 22, 1903, the *motu proprio Tra le Sollecitudini* of Saint Pius X was promulgated; on December 20, 1928, the apostolic constitution of Pope Pius XI, *Divini cultus*, was published; the encyclical of Pope Pius XII, *Musicae sacrae disciplina*, was promulgated on December 25, 1955. On September 3, 1958, the Congregation of Rites issued an instruction on sacred music and the sacred liturgy. The crescendo of documents, both major and minor, on the role of music in the liturgy continued and reached the culminating point in Vatican II's Constitution on the Liturgy in which an entire chapter was dedicated to sacred music. The liturgical constitution explained the role of music in divine services and formulated a number of principles and guidelines on this subject. Next, on March 5, 1967, the Consilium—the post-conciliar commission on the reform of the liturgy—in conjunction with the Congregation of Rites issued an instruction on music in the liturgy. The latter prompted the former statement of the Bishops' Committee on the Liturgy, "The Place of Music in Eucharistic Celebrations."

A few years have elapsed, and the pastoral situation in the United States can be regarded with greater calm and serenity. However, it is

urgent that fresh guidelines be given to foster interest with regard to music in the liturgy.

After several years with the 1967 statement it should now be clear that mere observance of a pattern or rule of sung liturgy will not create a living and authentic celebration of worship in Christian congregations. That is the reason why statements such as this must take the form of recommendation and attempts at guidance. In turn, this demands responsible study and choice by priest and leaders of singing: "a very wide field of diverse liturgical practice is now open, within the limits set by the present discipline and regulations... Not all priests appreciate how wide the opportunities are for planning lively and intelligible celebration" (National Conference of Catholic Bishops, April 1967)—especially in the various combinations of song and spoken prayer in the liturgy.

It is hoped that this statement of the Bishops' Committee on the Liturgy will be of use to the bishops and their liturgical commissions and to all who celebrate or plan liturgies.

MUSIC IN CATHOLIC WORSHIP

1. THE THEOLOGY OF CELEBRATION

1. A man is a Christian because through the Christian community he has met Jesus Christ, heard his word in invitation, and responded to him in faith. Christians gather at Mass that they may hear and express their faith again in this assembly and, by expressing it, renew and deepen it.

2. We do not come to meet Christ as if he were absent from the rest of our lives. We come together to deepen our awareness of, and commitment to, the action of his Spirit in the whole of our lives at every moment. We come together to acknowledge the love of God poured out among us in the work of the Spirit, to stand in awe and praise.

3. We are celebrating when we involve ourselves meaningfully in the thoughts, words, songs, and gestures of the worshipping community—when everything we do is wholehearted and authentic for us—when we mean the words and want to do what is done.

4. People in love make signs of love, not only to express their love but also to deepen it. Love never expressed dies. Christians' love for Christ and for each other, Christians' faith in Christ and in each other, must be expressed in the signs and symbols of celebration or it will die.

5. Celebrations need not fail, even on a particular Sunday when our feelings do not match the invitation of Christ and his Church to worship. Faith does not always permeate our feelings. But the sign and symbols of worship can give bodily expression to faith as we celebrate. Our own faith is stimulated. We become one with others whose faith is similarly expressed. We rise above our own feelings to respond to God in prayer.

6. Faith grows when it is well expressed in celebration. Good celebrations foster and nourish faith. Poor celebrations weaken and destroy faith.

7. To celebrate the liturgy means to do the action or perform the sign in such a way that the full meaning and impact shine forth in clear and compelling fashion. Since these signs are vehicles of communication and

instruments of faith, they must be simple and comprehensible. Since they are directed to fellow human beings, they must be humanly attractive. They must be meaningful and appealing to the body of worshippers or they will fail to stir up faith and men will fail to worship the Father.

8. The signs of celebration should be short, clear and unencumbered by useless repetition; they should be "within the people's power of comprehension and normally should not require much explanation."¹

If the signs need explanation to communicate faith, they will often be watched instead of celebrated.

9. In true celebration each sign or sacramental action will be invested with the personal and prayerful faith, care, attention, and enthusiasm of those who carry it out.

II. PASTORAL PLANNING FOR CELEBRATION

10. The responsibility for effective pastoral celebration in a parish community falls upon all those who exercise major roles in the liturgy. "The particular preparation for each liturgical celebration should be done in a spirit of cooperation by all parties concerned, under the guidance of the rector of the church, whether it be ritual, pastoral, or musical matters."² In practice this ordinarily means an organized "planning team" or committee which meets regularly to achieve creative and coordinated worship and a good use of the liturgical and musical options of a flexible liturgy.

11. The power of a liturgical celebration to share faith will frequently depend upon its unity—a unity drawn from the liturgical feast or season or from the readings appointed in the lectionary and artistic unity flowing from the skillful and sensitive selection of options, music, and related arts. The sacred scriptures ought to be the source and inspiration of sound planning for it is the very nature of celebration that men hear the saving words and works of the Lord and then respond in meaningful signs and symbols. Where the readings of the lectionary possess a thematic unity the other elements ought to be so arranged as to constitute a setting for and response to the message of the Word.

12. The planning team or committee is headed by the priest (celebrant and homilist) for no congregation can experience the security of a unified celebration if that unity is not grasped by the one who presides, as well as by those who have special roles. It should include those with the

knowledge and artistic skills needed in celebration—men and women trained in music, poetry, and art, and knowledge in current resources in these areas—men and women sensitive to the present day thirst of so many riches of scripture, theology, and prayer. It is always good to include some members of the congregation who have not taken special roles in the celebrations so that honest evaluations can be made.

13. The planning should go beyond the choosing of options, songs, and ministers to the composition of such texts as the brief introduction, general intercessions, and other appropriate comments as provided in the General Instruction of the Roman Missal. The manner of inviting the people to join in a particular song may be as important as the choice of the song itself.

14. In planning pastoral celebrations the congregation, the occasion, and the celebrant must be taken into consideration.

The Congregation

15. “The pastoral effectiveness of a celebration depends in great measure on choosing readings, prayers, and songs which correspond to the needs, spiritual preparation, and attitudes of the participants.”³ A type of celebration suitable for a youth group may not fit in a retirement home; a more formal style effective in a parish church may be inappropriate in a home liturgy. The music used should be within the competence of most of the worshippers. It should suit their age-level, cultural background, and level of faith.

16. Variation in level of faith raises special problems. Liturgical celebration presupposes a minimum of biblical knowledge and a deep commitment of living faith. Lacking these conditions, the liturgy may be forced to become a tool of evangelization. Greater liberty in the choice of music and style of celebration may be required as the participants are led toward that day when they can share a growing faith in the whole community. Songs like the psalms may create rather than solve problems where faith is weak. Music, chosen with care, can serve as a bridge to faith as well as an expression of it.

17. The diversity of people present at a parish liturgy gives rise to a further problem. Can the same parish liturgy be an authentic expression for a grade school girl, her college-age brother, their married sister with her young family, their parents and grandparents? Can it satisfy the theologically and musically educated along with those lacking in training?

Can it please those who seek a more informal style of celebration? The planning team must consider the general makeup of the total community. Each Christian must keep in mind that to live and worship in community often demands a personal sacrifice. Everyone must be willing to share likes and dislikes with those whose ideas and experience may be quite unlike his own.

18. Often the problem of diversity can be mitigated by supplementing the parish Sunday celebration with special celebrations for smaller homogeneous groups. "The need of the faithful of a particular cultural background or of a particular age level may often be met by a music that can serve as a congenial, liturgical oriented expression of prayer."⁴ The music and other options may then be more easily suited to the particular group celebrating. Nevertheless, it would be out of harmony with the Lord's wish for unity in his Church if believers were to worship only in such homogeneous groupings.⁵ Celebration in such groups, "in which the genuine sense of community is more readily experienced, can contribute significantly to growth in awareness of the parish as community, especially when all the faithful participate in the parish Mass on the Lord's day."⁶

The Occasion

19. The same congregation will want to celebrate in a variety of ways. During the course of the year the different mysteries of redemption are celebrated at Mass so that in some way they are made present.⁷ Each feast and season has its own spirit and its own music. The penitential occasions demand more restraint. The great feasts demand more solemnity. Solemnity, however, depends less on the ornateness of song and magnificence of ceremonial than on worthy and religious celebration.⁸

20. Generally a congregation or choir will want to sing more on the great feasts like Christmas and Easter and less in the season through the year. Important events in family and parish life will suggest fuller programs of song. Sundays will be celebrated with variety but always as befits the day of the Lord. All liturgies, from the very simple to the most ornate, must be truly pastoral and prayerful.

The Celebrant

21. No other single factor affects the liturgy as much as the attitude, style, and bearing of the celebrant: his sincere faith and warmth as he

welcomes the worshipping community; his human naturalness combined with dignity and seriousness as he breaks the Bread of Word and Eucharist.

22. The style and pattern of song ought to facilitate the effectiveness of a good celebrant. His role is enhanced when he is capable of rendering some of his parts in song and he should be encouraged to do so. What he cannot sing well and effectively he ought to recite. If capable of singing, he ought, for the sake of people, to rehearse carefully the sung parts that would contribute to their celebration.⁹

III. THE PLACE OF MUSIC IN THE CELEBRATION

Music Serves the Expression of Faith

23. Among the many signs and symbols used by the Church to celebrate its faith, music is of preeminent importance. As sacred song united to the words it forms an integral part of solemn liturgy.¹⁰ Yet the function of music is ministerial; it must serve and never dominate. Music should assist the assembled believers to express and share the gift of faith that is within them and to nourish and strengthen their interior commitment of faith. It should heighten the texts so that they speak more fully and more effectively. The quality of joy and enthusiasm which music adds to community worship cannot be gained in any other way. It imparts a sense of unity to the congregation and sets the appropriate tone for a particular celebration.

24. Music, in addition to expressing texts, can also unveil a dimension of meaning and feeling, a communication of ideas and intuitions which words alone cannot yield. This dimension is integral to the human personality and to man's growth in faith. It cannot be ignored if the signs of worship are to speak to the whole person. Ideally every communal celebration of faith, including funerals and the sacraments of baptism, confirmation, penance, anointing and matrimony, should include music and singing. Where the Liturgy of the Hours is able to be celebrated in a community, it too should include music.

Evaluation of Music in Celebration

25. To determine the value of a given musical element in a liturgical celebration a threefold judgment must be made: musical, liturgical, and pastoral.

The Musical Judgment

26. Is the music technically, aesthetically, and expressively good? This judgment is basic and primary and should be made by competent musicians. Only artistically sound music will be effective in the long run. To admit the cheap, the trite, the musical cliché often found in popular songs on the grounds of instant liturgy is to cheapen the liturgy, to expose it to ridicule, and to invite failure.

27. Musicians must search for and create music of quality for worship, especially the new musical settings for the new liturgical texts. They must also do the research needed to find new uses for the best of the old music. They must explore the repertory of good music used in other communions. They must find practical means of preserving and using our rich heritage of Latin chants and motets.¹¹

In the meantime, however, the words of St. Augustine should not be forgotten: "Do not allow yourselves to be offended by the imperfect while you strive for the perfect."

28. We do a disservice to musical values, however, when we confuse the judgment of music with the judgment of musical style. Style and value are two distinct judgments. Good music of new styles is finding a happy home in the celebrations of today. To chant and polyphony we have effectively added the chorale hymn, restored responsorial singing to some extent, and employed many styles of contemporary composition. Music in folk idiom is finding acceptance in eucharistic celebrations. We must judge value within each style.

"In modern times the Church has consistently recognized and freely admitted the use of various styles of music as an aid to liturgical worship. Since the promulgation of the Constitution on the Liturgy and more especially since the introduction of vernacular languages into the liturgy, there has arisen a more pressing need for musical compositions in idioms that can be sung by the congregation and thus further communal participation."¹²

29. The musician has every right to insist that the music be good. But although all liturgical music should be good music, not all good music is suitable to the liturgy. The musical judgment is basic but not final. There remains the liturgical and pastoral judgments.

The Liturgical Judgment

30. The nature of the liturgy itself will help to determine what kind of music is called for, what parts are to be preferred for singing and who is to sing them.

Structural Requirements

31. The choice of sung parts, the balance between them and the style of musical setting used should reflect the relative importance of the parts of the Mass (or other service) and the nature of each part. Thus elaborate settings of the entrance song, "Lord have Mercy" and "Glory to God" may make the proclamation of the word seem unimportant; and overly elaborate offertory song with a spoken "Holy, Holy, Holy Lord" may make the eucharistic prayer seem less important.

Textual Requirements

32. Does the music express and interpret the text correctly and make it more meaningful? Is the form of the text respected? In making these judgments the principal classes of texts must be kept in mind: proclamations, acclamations, psalms and hymns, and prayers. Each has a specific function which must be served by the music chosen for a text.

In most instances there is an official liturgical text approved by the episcopal conference. "Vernacular texts set to music composed in earlier periods," however, "may be used in liturgical texts."¹³ As noted elsewhere, criteria have been provided for the texts which may replace the processional chants of Mass. In these cases and in the choice of all supplementary music, the texts "must always be in conformity with Catholic doctrine; indeed they should be drawn chiefly from holy scripture and from liturgical sources."¹⁴

Role Differentiation

33. "In liturgical celebrations each person, minister or layman, who has an office to perform, should do all of, but only, those parts which pertain to his office by the nature of the rite and the principles of liturgy."¹⁵ Special musical concern must be given to the roles of the congregation, the cantor, the choir and the instrumentalists.

The Congregation

34. Music for the congregation must be within the performance ability of the members of the congregation. The congregation must be comfortable and secure with what they are doing in order to celebrate well.

The Cantor

35. While there is no place in the liturgy for display of virtuosity for its own sake, artistry is valued, and an individual singer can effectively lead the assembly, attractively proclaim the Word of God in the psalm sung between the readings and take his part in other responsorial singing. "Provision should be made for at least one or two properly trained singers, especially where there is no possibility of setting up even a small choir." The singer will present some simpler musical setting, with the people taking part, and can lead and support the faithful as far as is needed. The presence of such a singer is desirable even in churches which have a choir for those celebrations in which the choir cannot take part, but which may fittingly be performed with some solemnity and therefore with singing."¹⁶ Although a cantor "cannot enhance the service of worship in the same way as a choir, a trained and competent cantor can perform an important ministry by leading the congregation in common sacred song and in responsorial singing."¹⁷

The Choir

36. A well-trained choir adds beauty and solemnity to the liturgy and also assists and encourages the singing of the congregation. The Second Vatican Council, in speaking of the choir, stated emphatically: "Choirs must be diligently promoted" provided that "the whole body of the faithful may be able to contribute that active participation which is rightly theirs."¹⁸

"At times the choir, within the congregation of the faithful and as part of it, will assume the role of leadership, while at other times it will retain its own distinctive ministry. This means that the choir will lead the people in sung prayer, by alternating or reinforcing the sacred song of the congregation, or by enhancing it with the addition of a musical elaboration. At other times in the course of liturgical celebration, the choir alone will sing works whose musical demands enlist and challenge its competence."¹⁹

The Organist and Other Instrumentalists

37. Singing is not the only kind of music suitable for liturgical celebration. Music performed on the organ and other instruments can stimulate feelings of joy and contemplation at appropriate times.²⁰ This can be done effectively at the following points: an instrumental prelude, a soft background to a spoken psalm, at the preparation of the gifts in place of singing, during portions of the communion rite, and the recessional.

In the dioceses of the United States, “musical instruments other than the organ may be used in liturgical services, provided they are played in a manner that is suitable to public worship.”²¹ This decision deliberately refrains from singling out specific instruments. Their use depends on circumstances, the nature of the congregation, etc.

38. The *proper placing* of the organ and choir according to the arrangement and acoustics of the church will facilitate celebration. Practically speaking, the choir must be near the director and the organ (both console and sound). The choir ought to be able to perform without too much distraction; the acoustics ought to give a lively presence of sound in the choir area and allow both tone and word to reach the congregation with clarity. Visually it is desirable that the choir appear to be part of the worshipping community, yet a part which serves in a unique way. Locating the organ console too far from the congregation causes a time lag which tends to make the singing drag unless the organist is trained to cope with it. A location near the front pews will facilitate congregational singing.

The Pastoral Judgment

39. The pastoral judgment governs the use and function of every element of celebration. Ideally this judgment is made by the planning team or committee. It is the judgment that must be made in this particular situation, in these concrete circumstances. Does music in the celebration enable these people to express their faith, in this place, in this age, in this culture?

40. The instruction of the Congregation for Divine Worship, issued September 5, 1971, encourage episcopal conferences to consider not only liturgical music's suitability to the time and circumstances of the celebration, “but also the needs of the faithful who will sing them. All means must be used to promote singing by the people. New forms should

be used, which are adapted to the different mentalities and to modern tastes.” The document adds that the music and the instruments “should correspond to the sacred character of the celebration and the place of worship.”

41. A musician may judge that a certain composition or style of composition is good music but his musical judgment really says nothing about whether and how this music is to be used in this celebration. The signs of the celebration must be accepted and received as meaningful for a genuinely human faith experience for these specific worshippers. This pastoral judgment can be aided by sociological studies of the people who make up the congregation: their age, culture, and education. These factors influence the effectiveness of the liturgical signs, including music. No set of rubrics or regulations of itself will ever achieve a truly pastoral celebration of the sacramental rites. Such regulations must always be applied with a pastoral concern for the given worshipping community.

IV. GENERAL CONSIDERATION ON LITURGICAL STRUCTURE

42. Those who are responsible for planning the music for eucharistic celebrations in accord with the three judgments above must have a clear understanding of the structure of the liturgy. They must be aware of what is the primary importance. They should know the nature of each of the parts of the liturgy and the relationship of each part to the overall rhythm of the liturgical action.

43. The Mass is made up of the liturgy of the word and the liturgy of the Eucharist. These two parts are so closely connected as to form one act of worship. The table of the Lord is the table of God’s Word and Christ’s Body, and from it the faithful are instructed and refreshed. In addition, the Mass has introductory and concluding rites.²² The introductory and concluding rites are secondary.

The Introductory Rites

44. The parts preceding the liturgy of the word, namely, the entrance, greeting, penitential rite, Kyrie, Gloria, and opening prayer or collect, have the character of introduction and preparation. The purpose of these rites is to help the assembled people become a worshipping community and to prepare them for listening to God’s Word and celebrating the Eucharist.²³ Of these parts the entrance song and the opening prayer are primary. All else is secondary.

If Mass begins with the sprinkling of the people with blessed water, the penitential rite is omitted; this may be done at all Sunday Masses.²⁴ Similarly, if the psalms of part of the Liturgy of the Hours precede Mass, the introductory rite is abbreviated in accord with the General Instruction on the office of prayer.²⁵

The Liturgy of the Word

45. Readings from scripture are the heart of the liturgy of the word. The homily, responsorial psalms, profession of faith, and general intercessions develop and complete it. In the readings, God speaks to his people and nourishes their spirit; Christ is present through his word. The homily explains the readings. The chants and the profession of faith comprise the people's acceptance of God's Word. It is of primary importance that the people hear God's message of love, digest it with the aid of psalms, silence, and the homily, and respond, involving themselves in the great covenant of love and redemption. All else is secondary.

The Preparation of the Gifts

46. The eucharistic prayer is preceded by the preparation of the gifts. The purpose of the rite is to prepare bread and wine for the sacrifice. The secondary character of the rite determines the manner of the celebration. It consists very simply of bringing the gifts to the altar, possibly accompanied by song, prayers to be said by the celebrant as he prepares the gifts, and the prayer over the gifts. Of these elements the bringing of the gifts, the placing of the gifts on the altar, and the prayer over the gifts are primary. All else is secondary.

The Eucharistic Prayer

47. The eucharistic prayer, a prayer of thanksgiving and sanctification, is the center of the entire celebration. By an introductory dialogue the priest invites the people to lift their hearts to God in praise and thanks; he unites them with himself in the prayer he addresses in their name to the Father through Jesus Christ. The meaning of the prayer is that the whole congregation joins Christ in acknowledging the works of God and offering the sacrifice.²⁶ As a statement of the faith of the local assembly it is affirmed and ratified by all those present through acclamations of faith: the first acclamation or Sanctus, the memorial acclamation, and the Great Amen.

The Communion Rite

48. The eating and drinking of the Body and Blood of the Lord in a

paschal meal is the climax of our eucharistic celebration. It is prepared for by several rites: the Lord's Prayer with embolism and doxology, the rite of peace, breaking of bread (and commingling) during the "Lamb of God," private preparation of the priest and showing of the eucharistic bread. The eating and drinking is accompanied by a song expressing the unity of communicants and is followed by a time of prayer after communion.²⁷ Those elements are primary which show forth signs that the first fruit of the Eucharist is the unity of the Body of Christ, Christians loving Christ through loving one another. The principal texts to accompany or express the sacred action are the Lord's Prayer, the song during the communion procession, and the prayer after communion.

The Concluding Rite

49. The concluding rite consists of the priest's greeting and blessing, which is sometimes expanded by the prayer over the people or another solemn form, and the dismissal which sends each member of the congregation to do good works, praising and blessing the Lord.²⁸

A recessional song is optional. The greeting, blessing, dismissal, and recessional song or instrumental music ideally form one continuous action which may culminate in the priest's personal greetings and conversations at the church door.

V. APPLICATION OF THE PRINCIPLES OF CELEBRATION TO MUSIC IN EUCHARISTIC WORSHIP

General Considerations

50. Many and varied musical patterns are now possible within the liturgical structure. Musicians and composers need to respond creatively and responsibly to the challenge of developing new music for today's celebrations.

51. While it is possible to make technical distinctions in the forms of Mass—all the way from the Mass in which nothing is sung to the Mass in which everything is sung—such distinctions are of little significance in themselves; almost unlimited combinations of sung and recited parts may be chosen. The important decision is whether or not this or that part may or should be sung in this particular celebration and under these specific circumstances.²⁹ The former distinction between the ordinary and proper parts of the Mass with regard to musical settings and distribution of roles is no longer retained. For this reason the musical settings of the past are usually not helpful models for composing truly liturgical contemporary pieces.

52. Two patterns used to serve as foundation for the creating and planning of liturgy: One was “High Mass” with its five movements, sung Ordinary and fourfold sung Proper. The other was the four-hymn “Low Mass” format that grew out of the Instruction on Sacred Music of 1958. The four-hymn pattern developed in the context of a Latin Mass which could accommodate song in the vernacular only at certain points. It is now outdated and the Mass has more than a dozen parts that may be sung as well as numerous options for the celebrant. Each of these parts must be understood according to its proper nature and function.

Specific Applications

The Acclamations

53. The acclamations are shouts of joy which arise from the whole assembly as forceful and meaningful assents to God’s Word and Action. They are important because they make some of the most significant moments of the Mass (gospel, eucharistic prayer, Lord’s Prayer) stand out. It is of their nature that they be rhythmically strong, melodically appealing, and affirmative. The people should know the acclamations by heart in order to sing them spontaneously. Some variety is recommended and even imperative. The challenge to the composer and people alike is one of variety without confusion.

54. In the eucharistic celebration there are five acclamations which ought to be sung even at Masses in which little else is sung: Alleluia; “Holy, Holy, Holy Lord;” Memorial Acclamation; Great Amen; Doxology to the Lord’s Prayer.

The Alleluia

55. This acclamation of paschal joy is both a reflection upon the Word of God proclaimed in the Liturgy and a preparation for the gospel. All stand to sing it. After the cantor or choir sings the alleluia(s), the people customarily repeat it. Then a single proper verse is sung by the cantor or choir, and all repeat the alleluia(s). If not sung, the alleluia may be omitted.³⁰ In its place a moment of silent reflection may be observed. During Lent a brief verse of acclamatory character replaces the alleluia and is sung in the same way.

“Holy, Holy, Holy Lord”

56. This is the people’s acclamation of praise concluding the preface of the eucharistic prayer. We join the whole communion of saints in

acclaiming the Lord. Settings which add harmony or descants on solemn feasts and occasions are appropriate, but since this chant belongs to priest and people, the choir parts must facilitate and make effective the people's parts.

The Memorial Acclamations

57. We support one another's faith in the paschal mystery, the central mystery of our belief. This acclamation is properly, a memorial of the Lord's suffering and glorification with an expression of faith in his coming, but variety in text and music is desirable.

The Great Amen

58. The worshippers assent to the eucharistic prayer and make it their own in the Great Amen. To be most effective, the Amen may be repeated or augmented. Choirs may harmonize and expand upon the people's acclamation.

Doxology to the Lord's Prayer

59. These words of praise, "For the Kingdom, the power and the glory is yours, now and forever," are fittingly sung by all especially when the Lord's Prayer is sung. Here too the choir may enhance the acclamation with harmony.

The Processional Songs

60. The two processional chants—the entrance song and the communion song—are very important for a sense of awareness of community. Proper antiphons are given to be used with appropriate psalm verses. These may be replaced by the chants of the *Simple Gradual*, by other psalms and antiphons, or by other fitting songs.³¹

The entrance song

61. The entrance song should create an atmosphere of celebration. It serves the function of putting the assembly in the proper frame of mind for listening to the Word of God. It helps people to become conscious of themselves as a worshipping community. The choice of texts for the entrance song should not conflict with these purposes. In general, during the most important seasons of the Church year, Easter, Lent, Christmas and Advent, it is preferable that most songs used at the entrance be seasonal in nature.³²

The communion song

62. The communion should foster a sense of unity. It should be simple and not demand great effort. It gives expression to the joy of unity in the body of Christ and the fulfillment of the mystery being celebrated. Most benediction hymns, by reason of their concentration on adoration rather than on communion, are not acceptable. In general, during the most important seasons of the Church year, Easter, Lent, Christmas, and Advent, it is preferable that most songs used at the communion be seasonal in nature. During the remainder of the Church year, however, topical songs may be used during the communion procession, provided these texts do not conflict with the paschal character of every Sunday.”³³

Responsorial Psalms

63. This unique and very important song is the response to the first lesson. The new lectionary lists 900 refrains in its determination to match the content of the psalms to the theme of reading. The liturgy of the Word comes to life if between the first two readings a cantor sings the psalm and all sing the response. Since most groups cannot learn a new response every week, seasonal refrains are offered in the lectionary itself and in the *Simple Gradual*. Other psalms and refrains may also be used, including psalms arranged in responsorial form, metrical and similar versions of psalms, provided they are used in accordance with the principles of the *Simple Gradual* and are selected in harmony with the liturgical season, feast or occasion. The choice of the texts which are not from the psalter is not extended to the chants between the readings.³⁴ To facilitate reflection, there may be a brief period of silence between the first reading and the responsorial psalm.

Ordinary Chants

64. The fourth category is the ordinary chants which now may be treated as individual choices. One or more may be sung, the others spoken. The pattern may vary according to the circumstances. These chants are as follows:

Lord have mercy

65. This short litany was traditionally a prayer of praise to the risen Christ. He has been raised and made “Lord” and we beg him to show his loving kindness. The sixfold Kyrie of the new Order of Mass may be sung

in other ways, for example, as a ninefold chant.³⁵ It may also be incorporated in the penitential rite, with invocations addressed to Christ. When sung, the setting should be brief and simple so as not to give undue importance to the introductory rites.

"Glory to God"

66. This ancient hymn of praise is now given in a new poetic and singable translation. It may be introduced by celebrant, cantor or choir. The restricted use of the Gloria, i.e., only on Sundays outside Advent and Lent and on solemnities and feasts,³⁶ emphasizes its special and solemn character. The new text offers many opportunities for alternation of choir and people in poetic parallelisms. The "Glory to God" also provides an opportunity for the choir to sing alone on festive occasions.

Lord's Prayer

67. This prayer begins our immediate preparation for sharing in the Paschal Banquet. The traditional text is retained and may be set to music by composers with the same freedom as other parts of the Ordinary. All settings must provide for the participation of the priest and all present.

"Lamb of God"

68. The Agnus Dei, is a litany-song to accompany the breaking of the bread, in preparation for communion. The invocation and response may be repeated as the action demands. The final response is always "grant us peace." Unlike the "Holy, Holy, Holy Lord," and the Lord's Prayer, the "Lamb of God" is not necessarily a song of the people. Hence it may be sung by the choir, though the people should generally make the response.

Profession of Faith

69. This is a communal profession of faith in which "... the people who have heard the Word of God in the lesson and in the homily may assent and respond to it, and may renew in themselves the rule of faith as they begin to celebrate the Eucharist."³⁷ It is usually preferable that the Creed be spoken in declamatory fashion rather than sung.³⁸ If it is sung, it might more effectively take the form of a simple musical declamation rather than that of an extensive and involved musical structure.

Supplementary Songs

70. This category includes songs for which there are no specified texts nor any requirement that there should be a spoken or sung text. Here the choir may play a fuller role for there is no question of usurping the people's parts. This category includes the following:

The Offertory Song

71. The offertory song may accompany the procession and preparation of the gifts. It is not always necessary or desirable. Organ or instrumental music is also fitting at the time. When song is used it is to be noted that the song need not speak of bread and wine or of offering. The proper function of this song is to accompany and celebrate the communal aspects of the procession. The text, therefore, can be any appropriate song of praise or of rejoicing in keeping with the season. The antiphons of the Roman Gradual, not included in the new Roman Missal, may be used with psalm vocals. Instrumental interludes can effectively accompany the procession of preparation of the gifts and thus keep this part of the Mass in proper perspective relative to the eucharistic prayer which follows.

The Psalm or Song after Communion

72. The singing of a psalm or hymn of praise after the distribution of communion is optional. If the organ is played or the choir sings during the distribution of communion, a congregational song may well provide a fitting expression of oneness in the Eucharistic Lord. Since no particular text is specified, there is ample room for creativity.

The Recessional Song

73. The recessional song has never been an official part of the rite; hence musicians are free to plan music which provides an appropriate closing to the liturgy. A song is one possible choice. However, if the people have sung a song after communion, it may be advisable to use only an instrumental or choir recessional.

Litanies

74. Litanies are often more effective when sung. The repetition of melody and rhythm draws the people together in a strong and unified response. In addition to the "Lamb of God," already mentioned, the

general intercessions (prayer of the faithful) offer an opportunity for litanical singing, as do the invocations of Christ in the penitential rite.

Progress and New Directions

75. Many new patterns and combinations of song are emerging in eucharistic celebrations. Congregations most frequently sing an entrance song, alleluia, "Holy, Holy, Holy Lord," memorial acclamation, Great Amen, and a song at communion (or a song after communion). Other parts are added in varying quantities, depending on season, degree of solemnity and musical resources. Choirs often add one or more of the following: a song before Mass, an Offertory song, the "Glory to God" on special occasions, additional communion songs or a song after communion or a recessional. They may also enhance the congregationally sung entrance song and acclamations with descants, harmony, and antiphonal arrangements. Harmony is desirable when it gives breadth and power to the unison voice of people without confusing them.

76. Flexibility reigns supreme. The musician with a sense of artistry and a deep knowledge of the rhythm of the liturgical action will be able to combine the many options into an effective whole. For the composer and performer alike there is an unprecedented challenge. He must enhance the liturgy with new creations of variety and richness and with those compositions from the time-honored treasury of liturgical music which can still serve today's celebrations. Like the wise householder in Matthew's Gospel, the church musician must be one "who can produce from his store both the new and the old."

77. The Church in the United States today needs the services of many qualified musicians as song leaders, organists, instrumentalists, cantors, choir directors, and composers. We have been blessed with many generous musicians who have given years of service even with meager financial compensation. In order that the art may grow and face the challenges of today and tomorrow every diocese and parish should establish policies for hiring and paying living wages to competent musicians. Full-time musicians employed by the Church ought to be on the same salary scale as teachers with similar qualifications and workloads.³⁹

78. Likewise, in order that composers and publishers receive just compensation for their work, those engaged in parish music programs and those responsible for budgets must often be reminded that it is illegal and immoral to reproduce by any means either text or music both of

copyrighted materials without written permission of the copyright owner. The fact that these duplicated materials are not for sale but for private use does not alter the legal or moral situation of the practice.⁴⁰

VI. MUSIC IN SACRAMENTAL CELEBRATIONS

79. While music has traditionally been part of the celebration of weddings, funerals and confirmation, the communal celebration of baptism, anointing and penance is only recently restored. The renewed rituals, following the Constitution on the Sacred Liturgy, provide for and encourage communal celebrations, which according to the capabilities of the congregation, should involve song.⁴¹

80. The rite of baptism is best begun by an entrance song;⁴² the liturgy of the word is enhanced by a sung psalm and/or alleluia. Where the processions to and from the place of the liturgy of the word and the baptistry take some time, they should be accompanied by music. Above all, the acclamations—the affirmation of faith by the people, the acclamation immediately after the baptism, the acclamation upon completion of the rite—should be sung by the whole congregation.

81. Whenever rites like the anointing of the sick or the sacrament of penance are celebrated communally, music is important. The general structure is introductory rite, liturgy of the word, sacrament and dismissal. The introductory rite and liturgy of the word follow the pattern of the Mass. At the time of the sacrament an acclamation or song by all the people is desirable.

82. Confirmation and marriage are most often celebrated within a Mass. The norms given above pertain. Great care should be taken, especially at marriages, that all the people are involved at the important moments of the celebration, that the same general principles of planning worship and judging music are employed as at other liturgies, and above all, that the liturgy is a prayer for all present, not a theatrical production.

83. Music becomes particularly important in the new burial rites. Without it the themes of hope and resurrection are very difficult to express. The entrance song, the acclamations, and the song of farewell or commendation are of primary importance for the whole congregation. The choral and instrumental music should fit the paschal mystery theme.

VII. CONCLUSION

84. We find today a vital interest in the Mass as prayer and here lies the principle of synthesis. When everyone with one accord strives to make the Mass a prayer, a sharing and celebration of Faith, then there will be unity—many styles of music, a broad choice of instruments, a wide variety of forms of celebration, but a single purpose: that men of faith may proclaim and share that faith in prayer and that Christ may grow among us.

NOTES

- ¹ Second Vatican Council, Constitution on the Liturgy (=CSL), No. 34.
- ² Congregation of Rites, Instruction on Music in the Liturgy, March 5, 1967, no. 5e; *Roman Missal*, General Instruction (=GI), No. 73.
- ³ GI No. 313.
- ⁴ Bishops' Committee on the Liturgy (=BCL), April 18, 1966.
- ⁵ Congregation for Divine Worship (=CDW), Instruction on Mass for Special Gatherings, May 15, 1969.
- ⁶ BCL, February 17, 1967.
- ⁷ GI No. 1; cf. CSL No. 102.
- ⁸ Instruction on Music in the Liturgy, No. 11.
- ⁹ *Ibid.*, No. 8.
- ¹⁰ Cf. CSL, No. 112.
- ¹¹ Cf. CSL, No. 114.
- ¹² BCL, April 18, 1966.
- ¹³ National Conference of Catholic Bishops (=NCCB), November, 1967.
- ¹⁴ CSL, No. 121.
- ¹⁵ CSL, No. 28.
- ¹⁶ Instruction on Music in the Liturgy, No. 21.
- ¹⁷ BCL, April 18, 1966.
- ¹⁸ CSL, No. 114.
- ¹⁹ BCL, April 18, 1966.
- ²⁰ Cf. CSL, No. 120; Instruction on Music in the Liturgy, Nos. 63-65; CDW Third Instruction, September 5, 1970, No. 3c.
- ²¹ NCCB, November 1967; cf. CSL No. 120.
- ²² GI, No. 8.
- ²³ GI, No. 24.
- ²⁴ Cf. *Roman Missal*, Blessing and Sprinkling of Holy Water, No. 1.
- ²⁵ *Liturgy of the Hours*, General Instruction, Nos. 93-98.
- ²⁶ GI, No. 54.
- ²⁷ GI, No. 56.
- ²⁸ GI, No. 57.
- ²⁹ GI, No. 19, cf. Instruction on Music in the Liturgy, Nos. 28 and 36.
- ³⁰ GI, No. 39.
- ³¹ GI, No. 56.
- ³² NCCB, November 1969.
- ³³ *Ibid.*
- ³⁴ NCCB, November 1968; cf. GI, No. 6.
- ³⁵ Cf. GI, No. 30.
- ³⁶ GI, No. 31.
- ³⁷ GI, No. 43.

³⁸ NCCB, November 1967.

³⁹ BCL, April 18, 1966.

⁴⁰ BCL, April 1969.

⁴¹ Cf. CSL, No. 27.

⁴² Rite of Baptism for Children, No. 5: 32 and 35.

⁴³ Rite of Funerals, Introduction, No. 4.

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